CULTURE IN RELAY AUDIO-VISUAL TRANSLATION:

A CASE OF

INEVITABLE CULTURE DIVERGENCE

by

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Dedication

To my family
Abstract

Given the basic convention that translation is a process of intercultural interaction, it is supposed that relay translation, which is a form of translation, also functions so, but its role in the transfer of culture should be reassessed. Japanese anime has been so popular recently. It is usually dubbed or subtitled into Arabic thorough relay translation mainly from English or French. Taking Spirited Away, one of the most successful Japanese anime films in the history of Japan’s cinema and an Academy-Award winner, as its case study, this thesis analyzes the translation of Culture-Specific Items (CSIs) in the film and examines the culture divergence caused by relay translation in Audiovisual Translation (AVT) from Japanese into Arabic via English. It is concluded that culture divergence is almost inventible in relay translation. The cultural loss is more significant than in direct translation. The end product of relay translation is a translation of the medium translation(s) rather than of the original text, and the culture divergence that occurs in the medium translation(s) is further maintained or increased in the relay target text.

Search terms: CSIs, anime, relay translation, AVT, Spirited Away.
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1. Introduction

After the invention of the sound film, the need to make movies accessible to viewers of different languages became urgent. This could only be achieved through Audiovisual Translation (AVT). AVT is the transference of “multimodal and multimedial texts into another language and/or culture.” (Gonzalez, 2009, p. 13). In the beginning, AVT was achieved through direct translation from a Source Language (SL) into a Target Language (TL), but with the colonial expansion in the East, particularly in East Asia, many of the intellectual production reached other languages through relay translation. But, since language and culture go hand in hand in translation, relay translation has played an important role in introducing new cultures as well as intellectual production to the West and other parts of the world.

Since its emergence in 1960s, anime popularity has grown until it reached its peak in 2000s. A major cause for this popularity is due to relay translation. In a broad sense, anime refers to a genre of Japanese animation films or TV series that feature a unique visual style (“Anime”, 2015c).

Based on the premise that translation is a process of encoding and decoding messages influenced by realities and values, what happens in the relay translation of anime is that the Japanese source text is decoded and re-encoded into another language, then this re-encoded message is decoded and re-encoded (for the Japanese source text, this is the second time) into a third language. In other words, the first intercultural communication process happens between the Japanese and language (language 1) and language 2 (first target language), and the second intercultural communication is between language 2 and language 3. The process can be repeated into language 4, etc. In this complex process of communication, culture divergence would take place and the mission of translation as a culture-transferring process should be questioned.

This thesis demonstrates this assumption by analyzing a group of CSIs that appear in the Japanese Anime film Spirited Away. The thesis examines the Japanese-English-Arabic relay translation, the translation strategies employed and their influence on the transfer of the CSIs. It concludes that although relay translation might be a useful tool in intercultural communication, it involves a high potential for culture divergence. The thesis is divided into four chapters. Chapter one sets the scene and highlights the significance of the topic. Chapter two consists of four sections. Section one defines
Audiovisual Translation by examining its forms and major modes. Section two reviews AVT in the Arab world. Section three introduces CSIs and the strategies associated with their translation, including the concepts of foreignization, domestication and adaptation, and explains with examples the strategies suggested by Davies (2007). The final section of the chapter defines relay translation and lists its pitfalls and effects on the transfer of culture.

Chapter three consists of six sections. Section one defines the term anime, gives a historical summary of its emergence and development from the 19th century to the current millennium, and highlights its main stages, figures, and elements. Section two highlights Arabic fansubbing. Section three provides detailed information about the case study, the Japanese anime film Spirited Away, and a summary of its story. Section four sheds light on the writer and the director of the film, Hayao Miyazaki. Section five explains the methodology adopted in the data analysis reported in section five. Section six is presents analysis and discussion. In total, 18 examples of CSIs of different types that appear in the film are analyzed. The analysis involves examining the translation of the CSIs in the direct translation from Japanese into English, and in the relay translation from English into Arabic along with the translation strategies adopted in both processes with regard to Davies’s (2007) suggested translation strategies explained in chapter two. The analysis discusses the occurrence of culture divergence in relay translation from the Japanese source text into the English dubbing, and then from the English dubbing into the Arabic subtitles. The analysis tries to locate the source of the divergence through the Japanese-English-Arabic relay translation, and tries to establish the divergence between the Japanese CSI vis-à-vis the Arabic translation.

Chapter four concludes the thesis. Culture divergence is almost inevitable in relay translation. The cultural loss is usually more significant than in direct translation. This chapter offers some recommendations for relay AVT.
2. Audiovisual Translation and Culture

This chapter presents an overview of AVT. It explores its major forms and modes. It also discusses the situation of AVT in the Arab world. It then moves on to exploring CSIs and the major strategies and methods used in their translation, particularly those suggested by Davies (2007). Relay translation and its influences on the transfer of culture are also examined in this chapter.

2.1 AVT: An Overview

Audiovisual Translation (AVT) is a branch of translation that is very common nowadays with the tremendous number of videos, songs, and games being produced every day. After the innovation of the sound film in the 1920s, the need arose in film-producing-countries, in North America and Europe, to find a solution to make movies accessible to viewers of different languages. AVT is the transfer of “multimodal and multimedial texts into another language and/or culture” (Gonzalez, 2009, p. 13).

Audiovisual translation is one of several overlapping umbrella terms that include ‘media translation’, ‘multimedia translation’, ‘multimodal translation’ and ‘screen translation’. These different terms all set out to cover the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device.

AVT includes translation that is presented in audio or audiovisual texts. AVT includes different modes of transference/translation with the main three modes being subtitling, dubbing and voice-over. AVT could be in either intralingual or interlingual. Intralingual AVT takes place within the same language, where the transference is from one mode of language into another, mostly from spoken into written and is used for people with hearing or/and visual impairment and for language learners (Gonzalez, 2009). Interlingual AVT involves the translation from one language into another either in simultaneous manner (subtitling) or by substituting the ST (dubbing) (Pederson, 2010).

The term “subtitling” refers to a process whose end product is “subtitles”, and to subtitling as a domain in Translation Studies. Subtitling could be carried out within the same language, intralingual subtitling or “Same Language Subtitling (SLS)” (Pederson, 2010, p. 3), where the ST of an audiovisual material is displayed at the bottom of the screen simultaneously with the ST being broadcast. Thus, this type of subtitling is not quite a form of AVT for there is only a transfer of language from the
spoken into the written mode. Interlingual subtitling, on the other hand, may include beside the language transference, the description of some sounds that appear in the scene in the audiovisual material. This type of subtitling is mainly used for people with hearing impairment and for language learners.

Interlingual subtitling is one of the dominant forms of AVT where the translation of an audiovisual text, e.g., films, serials, programs, etc, is displayed in one or two- lines at the center bottom of the screen to go simultaneously with the source dialogue. Screen here refers to any electronic device with a screen, be it a TV, a computer, a DVD player, a video game, etc. In this type of subtitling the viewers are exposed simultaneously to both the ST and the Target Text (TT). Usually, each subtitle, line or caption of translation, appears medially at the bottom of screen, and consists of 35 characters maximum including space, commas, full stops, and other punctuation marks (Pederson, 2010). Interlingual subtitling does not only involve the verbal elements (dialogue, monologue, songs, utterances, etc) in an audiovisual material, but also the non-verbal elements, such as signs and written notes.

Translators/ subtitlers work on the post-production script of the film or program. They first divide the dialogue into segments, and then translate every speaker’s line in a segment. Every speech fragment should be delivered with its subtitle simultaneously. But, as people speak faster than they read, subtitlers usually face the constraint of time, length and space limitations (Gonzalez, 2009). As discussed above, each subtitle consists usually of 35 characters maximum and s maximum of two-liner subtitle appears on the screen, and that a subtitle line(s) should appear as soon as a speech fragment is produced and disappear as soon as the fragment ends. So, viewers have few seconds to process the subtitle lines that appear on the screen. Therefore, when subtitling long speech fragments, the subtitler has no option but to reduce its translation through condensation and/or deletion. Experiments show that “subtitles can deliver 43 per cent less text than the spoken dialogue they derive from.” (de Linde & Kay, 1999, as cited in Gonzalez, 2009, p.15). Thus, “subtitlers are expected to prioritize the overall communicative intention of an utterance over the semantics of its individual lexical constituents” (ibid, 16). This might have influence on how viewers process the pragmatics of a scene or an utterance, how they see the characters, what they make of cultural-reference elements, and ultimately, on the message and culture conveyed through the subtitles.
While the viewers need to make a good effort to process the fast-appearing subtitles, their attention might be drawn away from the image and their viewing experience might be detracted (ibid). On the other hand, exposure to the SL and the TL at the same time could be useful in terms of language learning and intercultural communication. At the same time, subtitling is less expensive and faster than the other dominant AVT mode: dubbing.

The other dominant mode of AVT is dubbing, and like subtitling, it can be intralingual or interlingual. In intralingual dubbing, also called “re-voicing in the same language” (Baker & Hochel, 1998, p. 75), the source dialogue is re-recorded after shooting the scenes, particularly outdoor scenes for the purpose of good sound quality (Pederson, 2010).

While interlingual subtitling involves written/visual translation being imposed on the screen, interlingual dubbing involves oral translation being imposed on the source dialogue (Baker & Hochel, 1998). Interlingual dubbing refers to the replacement of the source dialogue with the target dialogue, more or less its translation, with the consideration to “follow as closely as possible the timing, phrasing, and lip movement of the original dialogue” (Baker & Hochel, 1998, p. 74).

Dubbing is more costly and time-consuming, and involves more stages compared to other AVT modes. Figures, for example, show that dubbing is fifteen times more expensive than subtitling in its costs per hour in Europe (Baker & Hochel, 1998). In dubbing, the commissioner pays for the translators and dubbers, in addition to the other production costs of dubbing. Dubbing involves the stage of translation, with the consideration of lip synchronization, and then the re-recording of the dialogue in the TL, i.e., the dubbing. So, it requires more time than other modes. Moreover, not only the SL is being substituted, but also its culture. Dubbing involves a great deal of domestication depriving the viewers from the chance to learn about other languages and cultures. Furthermore, in dubbing it is impossible “to maintain the illusion of authenticity given the presence of visual reminders of the foreignness of the setting and characters” (Baker & Hochel, 1998, p. 75).

Unlike subtitling, dubbing does not require viewers to make an effort to read the subtitles and follow the image at the same time. In comparison to subtitling, dubbing involves less condensation and deletion in the ST, and hence, could convey a higher
percentage of the source message than subtitling. Dubbing is most probably the best mode to translate children programs, and for viewers with reading difficulties.

The third main mode of AVT, though less common in film and TV translation than the previous two, is voice-over or “half-dubbing” (Gambier, 2003, as cited in González, 2009, p. 16). Voice-over is the mode of AVT most used in news reports, interviews and documentaries when the source AVT material is played while the sound of the original speakers is still audible. Then, the translation of their speech that is read by one or two dubbers moves to the foreground of the scene while lowering down the volume of the original speakers to move to the background. In this mode of AVT, lip synchronization is not considered, although the sound track of the translation is supposed to be more or less timed with that of the original speakers in terms of when they start and stop talking (González, 2009). The main advantage of the voice-over mode is that it is far less expensive than dubbing as only one or two voices are used and no lip synchronization is required.

2.2 AVT in the Arab World:
The first cinema in the Arab world was in Egypt and the first silent Arab film was produced in Egypt in 1927, and the first sound film was produced in 1932. After Egypt, cinema entered Arab countries at different times (Gamal, 2007). AVT started in Egypt with subtitling. This mode is preferred to dubbing because the Egyptians were afraid to use dubbing in the newly developing field of cinema. The first dubbed film at that time was in 1932 (Gamal, 2007). Subtitling on the other hand flourished. The credit goes to Anis Ebaid who started a company for subtitling. It was almost the only subtitling company between 1944 and 1989 (Gamal, 2008). Subtitling continued to be the preferred mode in cinema as well as TV pragmas, when this medium became available in the Arab World.

With the increase of satellite channels in the 1990s, the need of AVT increased. Channels bought foreign programs to fill in their broadcasting schedules as most of these channels were broadcasting 24/7. Dubbing started to be used for cartoons and later for Latino soap operas, but still preference has been for subtitling. Most of the foreign programs, such as American drama and talk shows, were subtitled. Programs on foreign channels, such as National Geographic and Discovery Channel that were launched to target Arab audiences were also subtitled into Arabic (Gamal, 2007).
Dubbing had a low appeal to the Arab world in AVT, even after the launch of hundreds of Arab TV stations, national and private, and despite the high percentage of illiteracy in the Arab world. The reason behind this was most probably its high cost and long production time.

Al Ittihad Al Fanni was probably the first company to produce dubbed program in the Arab world. It was established in Beirut in 1963 by Ghanem Dajjani, Sobhi Abou Loghd and Abed El Majid Abou Laban (Maluf, 2005). Its first production was a voiceover dubbing of a radio episode of *Jane Eyre*, which had been broadcast on the BBC radio (Maluf, 2005). However, the credit of developing the mode of dubbing in Arabic AVT was for Nicolas Abou Samah and his company Filmali that successfully dubbed of the famous cartoon in the Arab world, *Sindbad*, in 1974 (Maluf, 2005). The success this dubbing achieved encouraged the company to produce other dubbings, which were likewise successful, such as *Zena Wa Nahoul* (Maluf, 2005). After shifting its operations to Cyprus because of the civil war in Lebanon, Filmali produced in 1991 the first Arabic dubbing of a Mexican soap opera. It was dubbed into Standard Arabic and broadcast by Lebanese Broadcast Corporation (LBC). After this first soap, and in the span of eight years, Filmali dubbed eleven Mexican and Brazilian soap operas into Standard Arabic. The reason why dubbing soaps grew in the Arab World was that TV stations saw it as an economically efficient alternative to producing native programs (Maluf, 2005). However, the first dubbed film into Arabic did not achieve a similar success when it was broadcast in 1990 on MTV (Maluf, 2005). Recently, the trend in the Arab world has been the dubbing of Turkish, Indian, East Asian and even Latino soaps. From the increasing number of channels broadcasting such dubbed soaps and the consecutively-broadcast seasons, it could be said that these dubs are well-received, and that dubbing is now growing in the Arab world and this has created a lucrative market for this industry. Subtitling still has its market in translating Western films and soaps. Generally speaking, AVT in the Arab world is not usually carried out by trained or vetted professional translators. Most translators lack experience in real AVT translation and as such pay little regard to the audio and visual elements of the audiovisual text. No serious academic study has been done to engage the views of Arab viewers on Arabic AVT. Moreover, academic research on Arabic AVT is rare as well (Gamal, 2007). Today and despite the increase in the number of AVT companies in the Arab
world, there are only two institutions for AVT training: one in Cairo and the other in Beirut (Gamal, 2007).

2.3 Strategies of Translating CSIs

Given that translation is a process of mediation, the function of translators as interlingual and intercultural mediators is paramount. This mediation through translation often involves a degree of either loss or gain in meaning and significance depending on the translation strategies employed.

2.3.1 Translating CSIs. Generally, different languages have different conventions, values and beliefs, traditions that regulate social structures, different etiquette and manners, and different norms that rule language use. Other aspects of everyday life like food, clothes, material objects, and even colors are also interpreted differently across human languages. Likewise, different cultural groups have different linguistic and symbolic forms of communication, which uniquely distinguish their communication ways and means.

Language is used for either transactional function, where information is transmitted for almost exclusive communicative purpose, or interactional function, where information is transmitted to express personal attitude and relates to social relationships. As such, language and culture are closely linked in the communication process. Hence, translators have to deal with language and culture at the same time during translation between languages. However, languages include language items that are closely related to culture (mental and material) than other items. Proverbs, idioms, religious texts, folklore songs and stories, names of mythical or historical figures, clothes, festivals, etc, are all dense cultural references. Like capsules and their contents, languages (on semantic, semiotic, and/or phonological levels) are closely and specifically related to a specific culture. Such items are called culture-specific items (CSIs), and can be problematic for translation. Aixelá notes that

… in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a ST which, when transferred to a TL, poses a translation problem due to the nonexistence or to the different value … of the given item in the target language culture. (as cited in Davies, 2003, p. 69)
There are several strategies for translating them in hand. A number of scholars, such as Nedergaard-Larsen (1993) Leppihalme (1994), Franco Aixelá (1996), Pederson (2005; 2007), Davies (2003) have suggested strategies for translating, including subtitling, CSIs. The strategies can be ranked on the continuum of two extremes: foreignization and domestication. In general terms, strategies close to domestication are target text-culture-oriented, while those that are close to foreignization are source text-culture-oriented. There are other strategies that can be located along the continuum of the two extremes. These include strategies for acceptability in adhering to the source linguistic and cultural norms, and strategies for adequacy to adhere to the target linguistic and cultural norms (Fernandes, 2006).

In this thesis, I adopt the seven strategies proposed by Davies (2003), namely preservation, addition, omission, globalization, localization, transformation, and creation. The strategies are discussed from a foreignization-domestication perspective. But first, three essential and controversial strategies in translating CSIs are discussed, namely: Venuti’s foreignization and domestication, and adaptation.

### 2.3.2 Foreignization vs Domestication

Frank (1990, p. 12) describes translation as "the result of an act of transfer across lingual, literary, and cultural boundaries," which involves "considerations of the source side, the target side, and of the differences between them". In this regard, the dichotomy of foreignization and domestication as discussed by Venuti (1995) and based on the views of the German theologian and professor Friedrich Schleiermacher. In either case, translators have only two options to choose from: either leave the features of foreignness in culture and language as they give the target readers the opportunity to approach the cultural Other and requiring them to process the ST and access its culture (foreinization); or naturalize the source language and culture for to the target readers (domestication). So, translation becomes a matter of either manifesting or effacing cultural otherness (Venuti, 1995).

Venuti (1995) believes that preserving the genuineness of the target language and culture in domestication would only be achieved through the suppression of the otherness of the source language and culture; this he deems an aspect of “ethnocentric violence” starting from the stage of choosing a text to translating it (see Fawcett, 2003, p. 57). Venuti argues:
By producing the illusion of transparency, a fluent translation masquerades as true semantic equivalence when it in fact inscribes the foreign text with a partial interpretation, partial to English-language values, reducing if not simply excluding the very difference that translation is called on to convey. (Venuti, 1995, p. 21)

Venuti questions the idea of loyalty in domesticated translations believing that domestication blurs the lines between the ST and the TT and respectively the Source Culture (SC) and the Target Culture (TC) and makes the translator invisible as foreignness of the ST and SC is minimized in the TT; On the other hand, foreignization results in the translator being visible as differences between the ST and the TT and their respective cultures are highlighted through translation.

It can be said that Venuti favors foreignizing translation strategies over domesticating ones, particularly for their potential to be ways of resisting imperialism, ethnocentrism and racism of the current hegemonic culture(s). Nonetheless, he declares that “foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language” (Venuti, 1995, p. 20). That is Venuti does not believe in the existence of the “adequate” transparent translation of a ST (Venuti, 1995, p. 20). It should be noted here that other scholars disagree with Venuti and opt for domestication, particularly when it comes to subtitling for children.

In AVT translation, the use of either foreignization or domestication depends on a number of factors. One major factor is the country’s policy and its cultural openness. Subtitling, for example, is the standard AVT mode for film translation in the English-speaking countries (these countries dominate the film production because of their political, and economic powers, and a language with a globally unchallenged prestige), whereas dubbing is the dominant mode in many European countries such as Spain, Germany and Italy, where the policy is more accommodating (preservative) towards the “Other” hegemonic culture, namely the English culture (Ulrych, 2000). Thus, dubbing would protect their national identity and language as well as being an effective tool of censorship, as well as financial considerations.

Domestication is more represented in dubbing as it produces “a more homogenous discourse” (Baker & Hochel, 1998, p. 75), but since it is more costly, other AVT modes could be used instead. Other influential factors include the commissioner’s or film producer’s policy and the audience type. For example, dubbing is more preferred for children programs as it provides more room for domestication through
omission of culturally incompatible items that contradict with the target culture. Subtitling, on the other hand, is more used for adult audiences (Ulrych, 2000). It allows aspects from other languages and cultures to be introduced to the target audience. So, subtitling could be “considered an extreme form of foreignization” (Ulrych, 2000, p. 132).

2.3.3 Adaptation. Adaptation could be seen as a series of interventions during the translation process. These interventions result in a TT that is considered more or less a “customized” representation of the ST rather than a translation. Adaptation may be labeled by other translation strategies or procedures, such as domestication, rewriting, appropriation, and others. In other words, this view of adaptation postulates that translation is theoretically a non-adaptation-process (Bastin, 2009, p. 3).

On a more general level, adaptation can be defined as a translation strategy translators may resort to when faced with a culture-specific elements in the ST and its SC that have no corresponding elements in the TT and its TC and for which some sort of re-representation or recreation becomes necessary (Vinay and Darbelnet, 1995).

In the context of film production and theater, adaptation is a kind of transformation or recycling of a mode or genre. It occurs when a ST, e.g., a novel, is transformed into a cinema movie. The 17th and the 18th centuries witnessed the flowering age of adaptation. Despite negative reactions in the 19th century, adaptation became again popular in the 20th century as a result of the technological advancements and globalization, which has created the need for efficient communication achievable through “a form of adaptation which involves rewriting a text for a new readership while maintaining some form of equivalence between source and target texts” (Bastin, 2009, p. 4). In the 21st century, adaptation continues to demonstrate its importance particularly in the context of drama and cinema. Many of the award-winning American movies are adaptations (Zatlin, 2005, p. 150), and in the Arab theater and cinema there are many examples of Arabic adaptations of foreign works. Audiovisual translation, mainly dubbing, deploys adaptation to recreate the message to suit the TC. Many celebrated children programs and anime works have different versions of adaptation. In the Arab world, the first example could be the successful Arabic adaptation Eftah Ya Semsem of the English program Sesame Street, and the later adaptation of Barney and Friends, Teletubbies, and In the Night Garden to become Barni Wa Al Asdeqaa,
It can be noted in such adaptations that the common translation techniques used are localization, substitution, omission, and paraphrasing. Hence, adaptation could be seen as an extreme facet of domestication. If we consider foreignization and domestication as two ends of a continuum, adaptation will be closer to domestication; it is a target language and culture-oriented strategy.

The concept of adaptation has always been controversial as it evokes issues of fidelity to the ST and the degree of faithfulness that should be preserved in the process of translation. One camp sees adaptation as a necessity simply because translation itself is a process of mediation whose major purpose is to convey the message of the ST. For this camp, non-adaption “confines the reader to an artificial world of ‘foreignness’” (Bastin, 2009, p. 4). The other camp considers adaptation as a facet of betrayal of the ST and textuality; an act of “destruction and violation” against the ST (Bastin, 2009, p. 4).

Nonetheless, if adaptation as a translation strategy involves translatively interventions, then these interventions require sensitivity to the cultural references and a comprehensive knowledge of the SC as it may result in the distortion or misrepresentation of this culture leading thus to the target audience forming perhaps wrong ideas. Needless to say that adaption can cause political problems; over adaptation might lead to questioning the end product of translation as perhaps a non-translation. Moreover, adaptation may deprive the target audience from the opportunity of being exposed to other cultures (Fawcett, 2003, p. 40). For this, some prefer fidelity to the ST over adaptation as Sasha Dugdale, an English translator of Russian poems and plays, puts it, “[Fidelity] widens our understanding to be exposed to such different cultures. Adaptations merely limit the experience” (quoted in Zatlin, 2005, p. 26).

2.3.4 Davies’ Strategies for Translating CSIs. Davies (2003), a professor at King Fahd School of Translation in Morocco, published a paper titled “A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books” in which he suggests seven strategies translators could use when handling CSIs through translation. These strategies, in particular, are used in the analysis of the data in the next chapter.
1. **Preservation:**

Preservation or retention as Pederson (2005) calls it, or cultural borrowing according to Hervey and Higgins (1992, as cited in Davies, 2003), is the strategy translators might find unavoidable when there is zero or different corresponding items in the TC for the source CSIs. So, the source CSIs are retained in the TT, e.g. *so-chi* and *noodles* are words from the Japanese culture that have entered Arabic through this strategy. Under preservation, Davies (2003) also includes literal translation without any additional explanation.

Preservation, however, may extinguish the semantic and semiotic associations that a CSI possesses in the ST. In the Islamic culture, for example, the terms *brother* and *sister* can be used among Muslims to address a non-relative Muslim. Preserving the same terms in a non-Muslim context might not only result in loss of associations of Islamic values, but also confusion for the target audience. In the Emirati culture, it is traditional to eat rice and meat when celebrating happy occasions and on the morning of the first day of *Eid*. Preservation here might cause a loss in these associations in another culture.

Preserving the source CSI through literal translation may result in unacceptability in the TC. In the Japanese anime *One Piece*, the proper name *Akuma no Mi* (lit. *Devil Fruit* (“Akuma”, 2015; “Mi”, 2015) was translated into فاكهة المطاط (elasticity fruit) in the official dubbing aired on Space Power Channel (*One Piece*, episode 8, 2014). This fruit is presented in a positive manner in the anime as it gives the person who eats it a magical physical flexibility. The literal translation فاكهة الشيطان might be probably deemed unacceptable for Arab children, particularly Muslim ones. This might be the reason why Devil Fruit was dubbed into فاكهة المطاط into Arabic. It should be noted here that the main character is a pirate with a super body flexibility that he acquired by eating this magic fruit. So, the Arabic dubbing was created based on this ability. Nevertheless, if the associations of a CSI are not deemed important for the understanding of the text, then there might be no harm removing it.

Preserving or not preserving a source CSI could be decided by whether the translator favours adequacy (where sticking to the ST is paramount) over acceptability (where the TT and TC audience are important than loyalty to the ST) or vice versa. Preservation could be considered an extreme aspect of foreignization.
2. **Addition:**

When preservation might cause misunderstanding, confusion, or ambiguity, the translator may resort to addition. When necessary, the translator may add information to clarify the preserved CSI. The translator provides somehow guidance to the target audience in order to comprehend the ST clearly and correctly. The problem is that in subtitling, translators are under space and time limitations. They might add a short explanation, or additional information on the screen’s upper line, which might cause visual interruption, or at the bottom line along with the subtitle, which might make the screen stuffed with written texts. Where possible, translators might use adjectival or adverbial phrases as explanatory solutions (Davies, 2003). Addition may involve explication through the expansion of the ST, e.g., translating *10 Downing Street* into مكتب رئيس الوزراء في 10 شارع داونينج; or the expansion of abbreviations that could be ambiguous to the TC audience, e.g., translating *FBI* into مكتب التحقيقات الفيدرالي (Pederson, 2005).

3. **Omission:**

A CSI might be deleted when it becomes difficult to transfer it into the TC through other translation strategies without causing confusion to the target audience, disruption in the narrative flow, or disturbance in the viewing experience. It is often very difficult to retain some CSIs in the TL, such as dialects and certain speech styles, slangs, and idioms, particularly when these are prominent in portraying characters. However, omission is not justified if translators use it to save themselves the trouble of looking for more effective solutions.

4. **Globalization:**

Globalization occurs when a more specific SC item is replaced by a more general/global item that can be conceived by the target audience, e.g., when a name of a specific Japanese desert called *Dango* is replaced through subtitling or dubbing of an anime by حلوى (sweet).

5. **Localization:**

Localization is the opposite strategy of globalization and it occurs when a CSI is replaced by another CSI in the TC. Localization could also be achieved through phonological and grammatical adaptations, e.g., the Japanese name *Sasuki* (pronounced /sæski/) was dubbed in Arabic as ساسوكي (pronounced /sasu:ki:/), (Naruto, episode 3, 2015). Likewise, the name of the heroin *Arisu* in the Japanese anime *Imawa no Kuni*
no Arisu (fansubbed as Alice in Borderland (“Alice in Borderland”, 2015)) was subtitled from Arisu in the ST into Alice in English. The pronunciation and spelling were naturalized in English; originally /r/ is pronounced /l/ in Japanese. The exoticism in the ST is lost in English. However, when it was fansubbed into Arabic, the exoticism was preserved as it was rendered into آليس في الحدود (“Imawa no Kuni no Arisu, OVA 2”, 2015).

Localization could be extreme involving the replacement of names with TC conventional ones. For example, in the famous Japanese Anime Captain Tsubasa (translated into Arabic as الكابتن ماجد), the name of the main character Ozora Tsubasa was translated into ماجد كامل in the Arabic dubbing, while in the English dubbing the name was preserved but its order was modified so to start with the first name becoming Tsubasa Ozora (“Captain Tsubasa”, 2015.). Names in Japan start with the family name and usually people address each other by the last name, unless in intimate relationships. But, when subtitled into Arabic for example, names could be reordered to start with the first name. Localization is similar to adaptation and is closer to domestication.

6. Transformation:

This strategy is not often used. Transformation goes beyond addition, globalization, or localization resulting in “alteration or distortion of the original” (Davies, 2003, p. 86). The distinction between transformation and some other strategies is not always clear. The modification made in the source CSI is significant, and the causes depend on the decisions of translators, editors, or commissioners, or the target audience’s ability and flexibility to process possible obscurities in the ST (Davies, 2003). This strategy is employed in the translation of the title of the Japanese Anime Mitsubachi Monogatari: Minashigo Hutch (lit. Bee Story: Hutch the Orphan) (Clements & McCarthy, 2006, p. 291). The title was translated in the Arabic dubbing into مغامرات نحول. The simplification in the Arabic title could be because the dubbing is addressed to children who would not be able to read a long title. In addition, the replacement in the name of the main character might be to make it sound familiar and recognizable for an audience of Arab children, and to make the title in harmony with the Arabic phonology.
7. Creation:

This is the last strategy suggested by Davies (2003) and like transformation, it is rarely used. As a strategy, creation means creating “a CSI which is firmly or totally different from the ST or is not present in there” (Jaleniauskienė & Čičelytė, 2009, p. 33). Creation and transformation are the closest to domestication since the source CSIs are replaced by others that belong to the TC (ibid).

Figure 1 below represents the Davies (2003) seven strategies along the foreignization- domestication continuum (see Jaleniauskienė & Čičelytė, 2009, p. 33).

<table>
<thead>
<tr>
<th>Preservation</th>
<th>Omission</th>
<th>Transformation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Globalization</td>
<td>Creation</td>
<td></td>
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</tbody>
</table>

| Foreignization Towards SL, SC, Source Audience | Addition | Localization | Domestication Towards TL, TC, Target Audience |

**Figure 1: Davies’ (2003) Strategies**

As figure 1 indicates, preservation stands closest to foreignization because it retains the source SCIs in the TT. Although extra information is provided to explain the source CSI through the addition strategy, the target audience can still notice its exoticism. Omission and globalization are located somewhere in the middle of the continuum because though they modify the source CSI to a certain degree; they do not lead to a full replacement by a correspondent target CSI. Localization is closer to domestication and includes phonological modifications as well as total adaptation. Closest to domestication are the strategies of transformation and creation. Through these two, modification is always drastic and the TT accessibility takes the priority whereby the source CSI is replaced by TC one, or a new CSI is created in the TT.
2.4 Relay Translation

2.4.1 Overview and definition. Relay translation has not received serious attention in mainstream Translation Studies. It is often mentioned in the context of general translation and culture. This situation could be understood given the traditional view that accords all the privilege to the original text, usually written, over translation. Relay translation involves a process of mediation where “intermediary realisations are primarily intended for consumption in the language which later serves as the source language for subsequent translation(s)” (Zilberdik, 2004, pp. 31-32). A simpler definition is given by James (2009, p. 230), “the translation of a translated text (either spoken or written) into a third language”, for example, from Japanese into English, and then from English into Arabic. Generally speaking, relay translation often takes place between minor languages, and when there is lack of translation competency between certain language pairs.

In its oral form relay interpreting, relay translation has received more attention than its written form. Relay interpreting is common in the context of conference interpreting where more than three languages could be involved (James, 2009). More recently, relay translation has been employed in AVT with the flourishing of Japanese anime and drama, and Korean drama. In the Arab world for example, and to the best of my knowledge, Korean drama and Japanese anime are subtitled or dubbed into Arabic usually through English translations, except in the context of fansubbing where the translation is sometimes done directly from the SL depending on the fans’ competency in both SL and TL. I have watched more than a hundred episodes of *Naruto Shippoden* anime fansubbed directly into good Arabic fansubs by Arab fans. At the same time, I have also watched anime of bad fansubs done directly from Japanese into Arabic. In general, and having watched about 2000 episodes of anime that were fansubbed through direct and relay translation, I have noticed that the most used translation strategies by the fansubs were preservation and addition, which are strategies closer to foreignization (see figure 1 above). I have also noticed that the instances of culture divergence in direct translation were less than in relay translation of anime. In both cases, the translation was sometimes stilted by poor language.
2.4.2 Relay translation and the transfer of culture. On the position of culture in relay translation, Dollerup (2000) argues,

No matter how we define ‘errors’ or deviations, it is clear that in written public translations, each translator using relay will normally add new 'deviations' to those made by predecessors in the chain. In relation to the original, there is thus an accumulation of deviations every time a work is relayed ... [R]elay is indeed a major source of deviations in written translation. (p. 22)

However, AVT includes the elements of picture, sound, and body language on the screen that could be key indicators to the source message. Therefore, deviations caused because of relay translation in AVT might be less than in written translation. Gottlieb lists four latent drawbacks in relay translation:

1. Repetition of translation errors present in the relay-language subtitles,
2. Transfer of relay-language features not acceptable in the target language,
3. Transfer of segmentation incompatible with the target-language syntax, and
4. Transfer of subtitle layout and cueing that is inferior to national standards. (Gottlieb, 1997, p. 128)

Most of the anime shows reach the Arab world through relay translation mainly from Japanese into English/French (French is used mostly North Africa) and then from either English or French into Arabic. Here, the debate is primarily about official or commercial subtitles not fansubtitles, which could be directly from Japanese and carried out by fans who know Japanese either very or fairly well.

As stated in the introduction of this thesis, if translation is a process of encoding and decoding messages influenced by culture, what happens in relay translation is that the ST is decoded and re-encoded into TL1, then this TL1 encoded message is decoded and re-encoded into TL2, and so on. In the first stage, there is intercultural communication between the SC and the TC1, and in the second stage, there is intercultural communication between TC1 and TC2. This second intercultural communication is assumed to result in a third one between the SC and TL2. The next chapter shows that this assumption may well need to be questioned.

Nonetheless, it cannot be denied that relay translation has been a main factor in the increased popularity of anime not only in the Arab World, but also in Europe and other countries, and that many of the anime shows have reached other countries through their English translation. The next chapter discusses the expansion and popularity of anime in Japan and overseas.
This chapter has explored AVT and forms and modes. It has presented a brief overview of AVT in the Arab world, introduced CSIs, discussed the concepts of foreignization, domestication, and adaptation, reviewed Davies’s proposed strategies for translating CSIs, and finally defined relay translation along with its drawbacks and influences on the transfer of culture.
3. Analysis and Discussion

The previous chapter has set the scene for this chapter. It has introduced the relevant theoretical background essential for the analysis and discussion of the data. This chapter consists of six sections. Section one provides a historical overview of the development of anime and explores its role in intercultural communication between the Japanese culture and other cultures. Section two discusses fansubbing in the Arab World and its features. Section three introduces the anime film Spirited Away, and section four shed light on its writer and the director, Hayao Miyazaki. Section five outlines the methodology, and the final section six reports the analysis of 18 examples of CSIs taken from the film in terms of their Japanese-English-Arabic relay translation on the basis of Davies’s (2007) strategies explained in chapter two. Section five also discusses the culture divergence and suggested alternative translation as well as the relation between the Japanese CSIs and the Arabic relay translation.

3.1 Anime

The massive spread and popularity of the Japanese anime products around the world make it an important media phenomenon to study in terms of its emergence as a revolutionary genre.

3.1.1 Historical overview. This overview is a summary of the history of anime as presented by Poitras (2008). Anime is the Japanese term for animation. The Online Etymology Dictionary (2015) defines it as

a term that seems to have arisen in the 1970s, apparently based on French animé "animated, lively, roused," from the same root as English animate (adj.)… [It has probably entered] Japanese from a phrase such as dessin animé "cartoon," literally "animated design," with the adjective abstracted or mistaken, due to its position, as a noun. (“Anime”, 2015b).

According to the Oxford English Dictionary website (2015), Anime is a term coined in 1970 or earlier. It is an abbreviation of the English word animation, and refers to a genre of Japanese or Japanese-style animated film or television entertainment, characterized by a distinctive visual style involving stylized action sequences and usually featuring characters with distinctive large, staring eyes, and typically having a science-fiction or fantasy theme, sometimes including violent
or sexually explicit material; [and can also refer to] a film or television programme of this genre. ("Anime", 2015b)

Anime includes a diversity of genres and themes targeting different age groups and both sexes either.

The beginning of anime in Japan dates back to the Meiji Era, which extended from the late 19th through the early 20th centuries, and which witnessed advancement in education, economy, industry, and military as a result of borrowing advanced technology and knowledge from Europe and America.

The earliest animated work was *Mukazo Imokawa (the Doorman)* by Oten Shimokawa. This was a commercial work shown in a movie theater along with a main feature in 1917. It was in the postwar period when the first animated feature film was introduced. With the surge of television in Japanese in the 1960s, anime production developed as anime writers (usually called animators) started to sell their anime series to TV stations for airing in episodes. In this period and particularly in 1963, two of the most famous anime in both Japan and elsewhere were produced, namely *Tetsuwan Atom (Astro Boy)*, known in the Arab World as *Mughamarat Kooki*, and *Tetsujin 28-go (Gigantor)* known in the Arab world as *Raad Al Emlaq*. These two works were written by Osamu Tezuka, the leading manga artist and anime producer, who established Mushi Productions in 1961 (Poitras, 2008). The company was the cornerstone in the modern success of anime. Tezuka’s *Astro Boy*, was the first anime to be broadcast in the United States in 1963. Several genres were first introduced before anime in the 1960s, such as science fiction, which is still one of the major genres in anime, Japanese history, and supernatural fiction.

In the 1970s, the age-range of the audience was extended to include middle school students after previously targeting kids only. The popularity of anime was supported by the sales of toys modeling anime characters. The volume of sales was an indicator of the success of a show. One of the most famous anime in this period was *Mazinger Z*; written by the famous early animator Go Nagai. This anime was developed

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1 Japanese comic books that are usually adapted into anime. Manga industry has contributed significantly to the development of genres, drawings and stories of anime.
into other related series; the famous one in the Arab world was *Grendizer*. In the 1970s, companies began to release music soundtracks of anime as recordings.

Anime continued to grow in the 1980s targeting teenagers and adult audiences alike. This growth was helped by the emergence of an increasing number of small independent studios that produced anime shows for television and other markets, and by the flood of *manga*. A marked work of that period was Hayao Miyazaki’s *Kaze no tani no Nausicaa* (Nausicaa of the Valley of the Wind). The work, which was written and directed by Miyazaki, is considered one of the best animes for a long time. After this work, Miyazaki established his company Studio Ghibli, one of the prominent anime companies that has produced master pieces and has had great influence on anime production, history, and global popularity.

In the 1990s the anime market grew as people sought cheap entertainment after the economic bubble in Japan in the late 1980s and early 1990s. Another reason that helped this growth was the expansion in the production of video games by anime production companies. More anime products targeted adult audiences, including a good number of working people.

With the advent of digital painting, the new millennium has witnessed a turning point in anime production. Digital painting allows greater control over color quality and enables mixing hand-drawn two-dimensional images with computer-initiated three-dimensional images. The drawings used to be done on transparent plastic sheets called *cels*. Today, these can be done on paper to be scanned later into a computer, or they can be drawn directly on tablets. In the early 2000s anime’s popularity boomed globally with Pokémon series and the Academy Award-winning film *Spirited Away*.

3.1.2 Anime: A window to the Japanese culture. With the great popularity it has already achieved when it first entered the US through translation in the early 1990s, Japanese anime was expected to motivate its fans to learn other aspects of the Japanese culture. But the translation of Anime into English has led its American fans to merge “not only the material, but also the fandom traditions from Japan with their own-in ways that lead to a new hybrid fandom” (Brown, 2006, p. 43).

What happened in the US also happened in other parts of the world. Japanese anime has increasingly come under the spotlight globally, particularly with the success achieved by the English adaptation of some of the best feature films produced by Studio Ghibli; perhaps the most successful Japanese animation film studio. Anime fans, all
over the globe, have launched clubs interested in Japanese culture and anime. There is, for example, a Japanese club at the U.A.E University and Zayed University in Dubai. These two clubs organized cultural activities for students to introduce Japanese culture and traditions. In these clubs you can find Emirati students wearing *kimono* (Japanese traditional clothes) and organizing traditional Japanese tea parties. There are also numerous websites, forums, blogs and clubs within which anime fans discuss anime topics, exchange information about anime shows, characters, and Japanese cultures and languages. Lessons in Japanese language can now be found in many Arab forums interested in anime. Most importantly, there are numerous anime websites that provide subtitled anime episodes and films. There is a huge number of what is called fansubs or fan-subtitling teams on the internet that are formed by “fansubber”: a neologism for amateur fans, who subtitle and reproduce anime episodes and films (see the next section).

Two events related to anime demonstrate the increasing popularity of anime globally: Anime Expo and Comic Con. Anime Expo is a convention held in California, U.S. since it was established in 1992. It is organized by the Society for the Promotion of Japanese Animation (Society for the Promotion of Japanese Animation [SPJA], n.d.), a non-profit organization “dedicated to popularizing the unique and deep culture that surrounds of Japanese animation” (ibid). The number of attendees has grown from 1,750 in 1992 to 90,500 in 2015 (Anime Cons, 2015). Comic Con (or Comics Convention) is a global event held in different places around the world and attracts hundreds of thousands of anime and comics fans every year (The Middle East Film & Comic Con [MEFCC], 2015). The concept of Comics Convention started in the late 1960s and early 1970s and has become a global phenomenon ever since (ibid). The event includes cosplays, anime toys and anime toys collectors, activities related to animation and pop culture, and clubs related to anime and Japanese pop culture. The largest comic con event in the region is the Middle East Film and Comic Con (MEFCC) which has been held in Dubai annually since 2012 (Dubai World Trade Center website, 2015). Over the past years, the event has attracted more than 35,000 visitors from around the Middle East and the number is expected to grow (Dubai Culture and Arts Authority, 2015). In 2015, the event, which was held on April 9-11, included cosplay parade in Dubai Mall (MEFCC, 2015).
With its various genres, anime reflects the Japanese culture, material and mental, in its different facets and manifestations, particularly that anime is a main element of the Japanese pop culture. Anime is a useful learning tool for people interested in the Japanese language and culture. It represents the social structure and system in Japan (e.g., how to address others according to their age, gender, status, intimacy, etc), Japan’s history (anime takes place in different historical eras and highlights Japan’s power of recovery after wars and natural disasters), Japan’s industrial and technological advancement, and Japan’s religious system represented in spiritual and mythical practices and beliefs. For example, some episodes of *Detective Conan* present information about the major temples and shrines in Japan, their locations and the rituals of the visits to the God/Goddess. Not only this, but many anime shows include information about Japan’s geography, e.g., names of its islands, mountains, springs, and rivers; the Japanese traditional festivals; the Japanese dress code; the Japanese food and eating etiquette; and the Japanese different dialects, e.g., *Detective Conan* anime includes characters speaking the Tokyo dialect (the standard Japanese) and others speaking the Kansai dialect, including Kyoto-ben with an abundance of information about the dialects through different episodes.

### 3.2 Arabic Fansubbing:

Anime first reached the Arab world in 1974 with the Arabic dubbing of *Arabian Night Sindbad no Boken*, (known in Arabic as *Mughamarat Sindibad*), which was produced by Al Ittihad Al Fanni company (Maluf, 2005). After that many of dubbings of popular anime have been broadcast in the Arab world, but the popularity of anime and Japanese pop culture increased in the Arab world, as well as in the West, after the broadcast of the extremely successful anime *Pokemon*. This anime was broadcast in the Arab world in 2000 (عمر، 2016). A consequence of the increasing popularity of Japanese anime in the 2000s was the emergence of fansubbing and fansubbers. Fansubbing emerged as a result of the limited availability of translations of anime (Gonzalez, 2006). *Fansub* is defined in The Free Dictionary as the “the subtitle of foreign, esp animated, films by fans” (“Fansub”, 2016). The purpose of this practice was to “make minor films (that go unnoticed by the major distribution companies) more widely available to non-Japanese speakers” (Kayahara, 2005, as cited in Gonzalez, 2006, p.265) and to provide subtitles of anime that had been dubbed before (ibid).
This phenomenon started in the Arab world because of the unavailability of translated anime except for a few anime that have been dubbed into Arabic well after the end of the anime show and which have usually targeted children. Fansubs of some popular anime series, on the other hand, are provided a few days after the airing of the episode. For example, I personally watch the fansubs of every episode of *Naruto Shippoden* on add-anime.net or on Shqqaa.com a week maximum after the original airing of the episode in North America as the translation is relayed from English. The Arabic fansubbing could be done directly from the SL or could be through relay translation. Nazeeh Al Saqqaf, a known fansubber, also known on the internet by his nickname NAZ, is one of the first fansubbers to translate anime from Japanese into Arabic and provide creative fansubs in terms of language and visual effects (Shut up, 2009), and has, according to a report by Al Alarabiya News Channel, established a website for fansubbed anime. The number of visitors and members of the website in 2009, the year of the uploading of the report on YouTube, exceeded 500,000 (ibid). This fansubber has become so popular that a mainstream Arabic TV station (Al Alarabiya) interviewed him on one of its shows (ibid). This could indicate the popularity of fansubbing and fansubbed Japanese anime in the Arab world.

Usually organized in teams, fansubbers are not professional translators and their translation is not official, not produced by established companies. However and like other fansubs, Arab fansubs are distinguished by some features, including creativity and often better quality than the official translations. An important feature is the use of explanatory notes provided for some CSIs. A note may provide a definition or an explanation. It appears at the top of the screen once the CSI is mentioned or at the same time the translation appears at the bottom of the screen. Notes could be in a different font or design from that of the fansubs (see Figure 3 below). To enable viewers to read the translation and the note, both stay visible for about 2-3 seconds longer as shown in Figure 2 where an additional note at the top of the screen is provided in the fansubs produced by MCT fansubbing team for Detective Conan, episode 642, (2014).

Different fonts accompanied by different graphics and typesets are used in the Arab fansubs. The visual effect employed in the display of the captions, the mimetic fansubs, the karaoke-like titling of songs are all creative features (see Figures 3 and 4 below) that are not usually available in official or professional subtitles (Gonzalez, 2006). The color of the font for the fansub lines varies from one character to another;
the heroine’s lines could be in pink for example, while the lines of the hero in blue. Figures 3 and 4 below respectively show examples of creative visual effects and karaoke-like style in the fansubs produced by MCT fansubbing team for Detective Conan, episodes 600 and 642 for Detective Conan (2014).

Figure 2: Arabic fansubbing features: Additional notes

Figure 3: Arabic fansubbing features: Visual effect
3.3 About the Film:

The case study of this thesis is *Spirited Away*, the Academy-Award winner for Best Animated Feature (2003); the first, and the only, so far, non-English animation film to win the award. It is also the winner of the Golden Bear at Berlin International Film Festival (2002), and one of the top ten films in the British Film Institute’s list of the fifty films you should see by the age of fourteen. It was ranked by The Guardian at number 8 in best science fiction and fantasy films list of all time (Fox, 2010).

Since its release in July 2001, *Spirited Away* has been watched by almost 23.5 million people in Japan only (Yamanaka, 2008, p. 237). This figure makes it the most watched Japanese film ever (Japan External Trade Organization [JETRO], 2005). So far, the film is the highest-grossing film ever in the Japanese cinema with box office profits around 30.4 billion Yen (ibid). The film has received great popularity in the press with the flood of articles and reviews in magazines and newspapers (Yamanaka, 2008, p. 237). The film, produced by Studio Ghibli, the well-known animation film studio, is about Chihiro Ogino, a 10-year old girl. It starts with Chihiro and her parents in the suburb driving to their new house, but Chihiro is sullen for this move. However, her parents seem indifferent or even brusque towards her attitude. Having lost his way, the father stops in front of a tunnel, which takes them to an empty theme park and leading them to a deserted old village. In the village, there are restaurants and stalls serving a lot of food, but with no customers to be seen. Chihiro’s parents start eating...
from the food, which as will appear later, is food for gods and spirits. The parents turn into pigs and Chihiro and her parents are caught in the spiritual world. Chihiro meets Haku, a boy slightly older than her. Haku tells her that in order to save her parents, she has to have a job in that world; otherwise, she will vanish or be turned into a pig. He helps her find a job in the gigantic public bathhouse Aburaya, for gods and spirits. The bathhouse is owned and run by Yubaba, a witch who steals Chihiro’s name and gives her a new name, Sen. Yubaba casts a spell on the young girl to prevent her from leaving the spiritual world, unless she remembers her original name. In the bathhouse, Chihiro’s journey to save her parents and return to the real world starts. As the plot develops, Chihiro overcomes many difficulties. She learns and matures, until she eventually succeeds in the end.

The story mostly takes place in the bathhouse, which is full of gods and goblins from the Japanese mythology. These represent intertextual references to Japanese folklore as Clements & McCarthy, (2006, p. 606) put it,

Yubaba's bathhouse is a meeting place for innumerable folk tales old and new, some of which only have a single scene to charm us… It shares the impenetrable ethnocentric references of Isao Takahata's POMPOKO and a Japanese obsession with bathing and the smell of outsiders.

The film includes numerous cultural references and CSIs that are most probably new to the target audience. This film is thus an excellent source of data for the exploration of culture diversion throughout relay translation.

Japanese title Romanized: Sen to Chihiro no Kamikakushi (lit. Sen and Chihiro’s Spirited Away)
English adaptation title: Spirited Away
Arabic title: المخطوفة
Release year: 2001
Genres: animation, adventure, family, fantasy
Director: Hayao Miyazaki.
Script by: Hayao Miyazaki.
Designed by: Hayao Miyazaki
Production: Studio Ghibli.
Duration: 125 min.
(Clements & McCarthy, 2006, p. 606)
3.4 Hayao Miyazaki

The film is written, designed, and directed by Hayao Miyazaki, the co-founder of Studio Ghibli. He is a prominent figure in the Japanese anime industry. He is a screenwriter, animator, producer and the director of some of the best animation films. But, Spirited Away has established Hayao Miyazaki as “the undisputed leader in a national obsession with anime” (Yoshioka, 2008, p. 256). The film pushed Miyazaki “to the forefront of anime's expansion abroad” (Clements, & McCarthy, 2006, p. 606). In 2005, the Time Magazine selected him in its list of the 100 most influential people (“The 2005 Time 100”, 2015).

Miyazaki usually has serious messages underlying his anime that are area addressed to children as well as adults. In Spirited Away, Miyazaki builds the film on his idea of “Japanese-ness.” He attempted “to use fantasy to establish a link between contemporary and traditional Japanese culture” (Yoshioka, 2008, p. 256). The film can be seen as “a folktale for the twenty-first century, which teaches that contemporary culture is an extension of, or even a part of, a much larger context of Japanese tradition” (ibid, p. 258), and as Miyazaki comments, sheds the light on the concerns of losing history and identity, particularly cultural identity (ibid, p. 259).

From an artistic perspective, Miyazaki is known for paying close attention to the details when he draws his scenes, which he draws initially by hand then transfers them into the digital form to enhance the images. In this sense, Spirited Away can be considered a master piece since he drew thousands of frames by hand (Ebert, 2012). They are beautifully drawn and colored. In the background of some scenes, one can recognize characters moving, but their movement is not “the repetitive motion of much animation, in which the only idea is simply to show a figure moving. It is realistic, changing, detailed motion” (ibid). Miyazaki and his team were generous in making the picture vivid with colorful, energetic, and detailed fantasy. These details give the imaginative story and the bathhouse, where most of the narrative takes place, somehow a real sphere. The viewer cannot but be caught by the unbounded imagination of the story.
3.5 Methodology:

For the purpose of examining the hypothesis of this thesis, this chapter reports the analysis of 18 examples of CSIs of different types that appear in *Spirited Away*, their translations in the English dubbing and their relay in the Arabic subtitles. The analysis explores the culture divergence that occurs through the relay translation by first analyzing the translation of the Japanese text (ST) into English (Translation1), then the relay translation from Translation1 into Arabic (Translation2), and second assessing the translation strategies adopted in both translations. Where a culture divergence occurs and the CSI is an important element in the plot, an alternative translation is proposed. The analysis also considers the Japanese CSI vis-à-vis the Arabic translation, which is the end product of the relay translation here.

The English translation was a dubbing, while the Arabic was subtitling. The reason why the analysis is not done on the same mode of AVT in both texts is that there is no official English subtitling, nor an Arabic dubbing. The English dubbing and the Arabic subtitles are taken from a DVD published by Front Row Filmed Entertainment LLC. (Miyazaki, 2001). The Japanese Text is taken from *Spirited Away* (2014). The English dubbing is an English adaptation of the film. The script is rewritten for Walt Disney by Cindy Davis Hewitt and Donald H. Hewitt to suit the TC (Internet Movie Database (IMDb), 2015).

The analysis is based on the strategies suggested by Davies (2003), as discussed in chapter 2 of this thesis.
3.6 Analysis and Discussion:

### Table 1: Hokora

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation 1</th>
<th>Strategy</th>
<th>Translation 2</th>
<th>Strategy</th>
<th>Japanese CSI vis-à-vis its Arabic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ishi no Hokora. kamisama no ouchi yo</td>
<td>These are stone Hokora, gods’ houses.</td>
<td>They are shrines. Some people think that spirits live there.</td>
<td>Globalization+ transformation</td>
<td>إنها مكان مكرس، يتصور بعضهم أن الأرواح تعيش فيها</td>
<td>Globalization+ preservation (Literal translation)</td>
<td>Transformat ion</td>
</tr>
</tbody>
</table>

**Figure 5: Hokora**

The CSIs in this sentence are Hokora and Kamisama. The latter will be discussed in the second example. Hokora is “a small [or a miniature] shrine dedicated to a [deity/spirit] … found along roadsides outside of shrine precincts” (“Hokora”, 2005). It is a proper noun and a term in Shinto, “the native religious system of Japan” (“Shinto”, 2015). In this example, the mother is answering Chihiro’s, the heroine,
question about the stones that look like little houses along the road. The mother informs
the 10-year-old girl with a short explanation of the term used for these houses.

In Translation 1, the CSI Hokora was omitted and replaced by shrine, a global
genral term. The globalization could be justified by the religious contradiction
between Shinto beliefs and other Divine Religions, given that the film mainly targets
children. So, to avoid such a contradiction, Translation 1 transformed the “gods’
houses” into “people think that spirits live there,” employing Transformation. For
Translation 2 audience, particularly Muslims, the ST would be sensitive and
inappropriate. But since Translation 2 was based on Translation 1, which had already
solved the problem, the English dubbing, as a ST was less problematic for the Arab
translator(s).

The Japanese text is assertive; providing a fact-like Shinto belief, while the
English translation involves a somewhat diminution of the belief, making it less
assertive by employing transformation through the significant alteration in “Some
people think that that spirits live there.” In Translation 2, the answer becomes even less
assertive by using يتصور (suppose/ imagine). The word is one of the denotative
meanings of “think”, thus the strategy employed is preservation (literal translation).
However, as “think” in Translation 1 might mean “believe” not “imagine” or “suppose”,
يتصور is less powerful than “think”.

Translation 2 is a literal rendition of Translation 1 except for one element, where
the Arabic translation transferred “shrine” into a more general phrase مكان مكرس.
“Shrine” is a religious term, while مكان مكرس (a dedicated place) is more general since
dedication could be for different purpose, e.g. educational, humanitarian, or the like.
The strategy employed in this case is globalization; a strategy that conceals the cultural
specification.

The strategies employed in the English and Arabic translations are, as explained
in chapter 2 in this thesis, are between foreignization and domestication extremes, with
the Arabic translation being a transformation of the Japanese CSI.
The term *kami* has different definitions and classifications in the Shinto typology. To define *kami*, it is not enough to look at the etymology alone. The *Encyclopedia of Shinto* (2005) quotes Motoori Norinaga, a Japanese scholar of national
learning in the late Edo period, defining *kami* in his work *Kojikiden* (Exegesis of the Kojiki2) as follows:

In general, *kami* refers first to the manifold *kami* of heaven and earth we see in the ancient classics, and to the spirits (*mitama*) in shrines consecrated to the same. And it further refers to all other awe-inspiring things—people of course, but also birds, beasts, grass and trees, even the ocean and mountains—which possess superlative power not normally found in this world. "Superlative" here means not only superlative in nobility, goodness, or virility, since things which are evil and weird as well, if they inspire unusual awe, are also called *kami*. (Kojikiden, n.d, p. 3) (cited in “Kami”, 2005a, italics in the original)

In other words, all things and manifestations of power could be *kami*, starting from gods and spirits, and ending with animate and inanimate objects. It might be difficult to translate the term into English. In some online Japanese English dictionaries, such as *European Dictionary* (EUdict) and *Jisho Japanese-English Dictionary* (Jisho), *kami* is translated as god, deity, divinity, spirit incredible, fantastic, thunder, nature, emperor, director, head, and other meanings (“Kami”,2015b) & (“Kami” 2015c).

As discussed under the example of Hokora above regarding religious contradictions between the Japanese ST and the English target culture, *kami* in the English dubbing was translated into *spirit*, a more global term. For the target audience, mainly children who are mostly not familiar with Shinto beliefs, saying that God lives in a shrine will be a divergence from their religious and cultural norms. At the same time, it will be impossible to clarify the obscure term for the target audience by adding information or explanation through the strategy of addition, particularly when the constraints of time limitation and lip synchronization in dubbing are taken into consideration. Again, the globalization strategy used in Translation1 comes between the extremes of foreignization and domestication.

In Translation 2, preservation was employed, whereby Translation1 was literally translated into Arabic. The English dubbing may cause no problems for the Arab culture, where spirits exist in Arab mythology and folklore. I see no reason for adding the word الأرواح الصغيرة after الأرواح as it does not explain or clarify the term.

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Although the strategy used in Translation2 is highly foreignizing, the end product is not foreign at all as the Arabic translation managed to globalize the Japanese CSI.

Table 3: Teema paku

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation1</th>
<th>Strategy</th>
<th>Translation2</th>
<th>Strategy</th>
<th>Japanese CSI vis-à-vis its Arabic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Father: Teema paku</td>
<td>Theme park.</td>
<td>Theme park.</td>
<td>Preservatio n</td>
<td>منتزه</td>
<td>Globaliz ation</td>
<td>Globalizati on</td>
</tr>
</tbody>
</table>

Figure 7: Theme park

A theme park is a type of amusement parks with a unifying setting or subject (“Theme Park”, 2015). The Japanese people have built gardens from the early history of Japan before 794 AD (“Types of Garden”, 2015). Historically, Japan has had different styles and types of gardens. In the early eras, gardens were usually built by aristocrats, politicians, and monks for different purposes, such as ritual practice,
recreation, and entertainment. The private themed gardens have evolved into public theme parks. Today Japan has a few dozens of parks for different themes, including religious, historical, and kids entertainment (“Amusement Parks”, 2015).

The theme park shown in the film is in a desert place in the middle of a wood. This type of garden existed in Japan before 794 AD. This type can be recognized in some Shinto shrines. Here again, we see the cultural references of Shinto culture, as the park includes kami statues, a bathhouse, and shrine-like ancient buildings, and they are all related to Shinto semiotics. Thus, the park, as the place where the events take place, is a major CSI to understand the whole setting. This relation can be examined through the symbols shown on the screen, not from the dialogue. The only reference to the park and the only information about it is given by the father of the heroine in the beginning of the film when he says that the place was a theme park like the many the government built in the early 1990s, but many of which had disappeared because of the economic bubble in Japan at that time. Thus, knowledge of the source culture is essential in Translation1 and in relay translation.

In Translation1, the term was preserved with a slight alteration on the phonological level; “teema paku” became “theme park”. The expression “theme park” itself is borrowed from English into Japanese, although the concept already existed in Japan. The English audience is familiar with the concept of theme parks. The English dubbing itself is produced by Walt Disney, with many Disney Land theme parks around the world. Hence, it could be said that “theme park” is not a CSI of the Japanese culture being moved into the English culture. However, the CSI is represented in the nonverbal religious visual elements shown in the park, namely the statues of divine creatures, which are related to Shinto and of which Chihiro is scared. These elements can be recognized by the Japanese audience, but not by the English viewers. From the nature of these elements, the English audience could conclude that the theme is spiritual or myth-related. An explanatory solution like “a Shinto theme park” or “a religious ancient theme park” might work here. Although an extreme foreignization strategy was used, the culture-specific associations were not transferred. Rather, the cultural associations that were lost in the dubbing were represented, though partially, in the nonverbal visual elements related to Shinto.

In Translation 2, theme parks have only recently become familiar to the Arab audience, although not all Arabs. Theme parks exist in some Arab countries, such as
the UAE and Qatar. Still, they usually have exotic nature and the term “theme park”, itself is not used. These parks are defined by adjectival or noun phrase, e.g., in the UAE there are the Holy Quran Park in Dubai, Ice Land Water Park in Ras Al Khaimah, and Ferrari World in Abu Dhabi. The concept has not become part of the Arab culture. To explain it, it will be difficult to add information in the subtitling due to time and space limitations. To avoid obscurity, the CSI was translated into a more general term منتزه resulting in a loss of all its cultural associations. However, a short genitive phrase could have compensated for the loss of the concept “theme park.” A suggested translation could be منتزه مهجور ذو طابع ديني. This addition would give the audience of Translation 2 a clue to process the nonverbal religious elements in the park helping them along the way to understand, even if partially, that the film is set in a religious or cultural context. Again, the globalization strategy employed in Translation 2 is neither full foreignization, nor domestication. It produces a globalized version of the Japanese CSI.

Table 4: Okaasan! Otousan!

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation1 Strategy</th>
<th>Translation2 Strategy</th>
<th>Japanese CSI vis-à-vis its Arabic Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chihiro: Okaasan! Otousan!</td>
<td>Mother! Father! Come on guys. You can’t.</td>
<td>Transformation</td>
<td>Omission</td>
<td>Omission</td>
</tr>
</tbody>
</table>
Honorific language is part of all cultures. Its levels, types, and means are closely related to its culture, and as such honorifics come under CSIs. In the Japanese culture, the level of politeness can be classified roughly into three levels: casual, polite, and honorific/humble (“Honorific and Humble Forms”, n.d.), and are fundamental elements in Japan. The proper use of honorifics is essential in the etiquettes of social interaction. They are used to refer to the addressee or to a third person. One of their functions is to indicate the power relationship between the parties in an interaction. They should not be used by the speaker to refer to him/herself, otherwise it would be a sign of either arrogance or clumsiness. They also should not be ignored, except in a high degree of intimacy, e.g., between very close friends, between spouses, and with a younger family member. In Japan, the speaker usually considers him/herself to be at a lower level than the addressee. Honorifics have different forms and could be used with different parts of speech. They could be gender-specific or gender-neutral (ibid), and are realized as suffixes and prefixes. There are some instances of honorifics in the film. In translation, honorifics might cause problems for translators, as there could be no corresponding items in the TL.

In this example, the heroine is calling her parents (the intended meaning is to ask them to stop eating and leave the park that she sees creepy). She says, “Okaasan! Otousan!” O- is an honorific prefix attached to people’s names to express politeness and respect. It can also be attached to objects’ names and proper nouns in general, e.g. Osushi, to increase the level of politeness. -San is a very common suffix used for the same purpose in formal and informal contexts. It has different uses, but the most
common use is to attach it to people’s names and to proper nouns in general. *Okaasan* and *Otousan* mean *mother* and *father* respectively with a high degree of politeness. Sometimes parents are addressed as *Kaasan* and *Tousan*, still honorific.

In Translation 1, the whole language element of the original text was deleted and transformed into informal address form: *guys*. Considering that the adaptation was done by Disney, for the American audience, this style might not not violate the notion of politeness, but it totally distorts the original culture. The translation strategy used here is closer to the domestication extreme.

Interestingly, in Translation 2, the style turned out to be more formal than Translation 1. Like in the Japanese culture, it is mandatory to address parents with a high degree of politeness in the Arab culture. Literal translation of Translation 1 will not be appropriate from the point of view of the Arab culture. Accordingly, in spite of having no clue to the honorifics used in the ST, and although Translation 2 involved omission of the CSI, the translator had to add من فضلكما to make the speech more polite and thus preserved the purpose of the Japanese CSI. Thus, while Translation 1 diverts from the SC, Translation 2 converges to the SC. The translation strategies used in both translations come closer to domestication.

### Table 5: Hakusama

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation 1</th>
<th>Strategy</th>
<th>Translation 2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bath servant: Hakusama!</td>
<td>Mr. / Master Haku!</td>
<td>Mr. Haku</td>
<td>Preservation</td>
<td>السيد (هاكو)!</td>
<td>Preservation (Literal translation)</td>
<td></td>
</tr>
<tr>
<td>Bath servants: Hakusama!</td>
<td></td>
<td>Master Haku!</td>
<td>Preservation</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
As in the previous example, *sama* is an honorific suffix attached to proper names and nouns. It expresses a higher degree of respect than *san*. It is used “to refer to people much higher in rank than oneself, toward one’s customers, and sometimes toward people one greatly admires” (“Honorific Suffixes”, 2011), and as seen in example 2, it is attached to the divine entity’s name, *kami*. But, it is not often used in everyday conversations. Its meaning depends on the context and the word to which it is attached, e.g., *kami-sama* could mean “God” but when *kami* is used to refer to a person or an object, *sama* would express a high degree of respect. It could mean, among other things, “Mr.” or “master” depending on the context (Y. Al Sharou, personal communication, September 5, 2015).

In this example, a bath servant is addressing Haku, the bath assistant manager and the guardian spirit of a river, i.e., someone superior to the servant. In the English dubbing, *sama* was translated in example 1 into “Mr.” However and as noted above, *sama* expresses a higher degree of respect than *san*. If *san* was translated into “Mr.” to express politeness, then *sama* should be distinguished from *san* in translation. It would be more appropriate to translate it into “master”. In example 2, “sama” was translated into “master”, which preserves the addressee’s superiority. Thus, this translation is more appropriate than the first. In the Arabic subtitles, the strategy used was preservation. “Mr.” and “master” were translated literally into “سيد”, for “سيد” corresponds to both “Mr.” and “master”, where the honorific is preserved. However, in example 2, and to increase the degree of the honorific, an expression such as سيدي هاكو could have been used as it reflects a clearer power relation. The Arabic translation
preserved the Japanese CSI, but as noted above regarding the meaning of sama, it did not preserve the high social status of the addressee.

Table 6: Kamaji

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation 1</th>
<th>Strategy</th>
<th>Translation 2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
</table>

Names could be considered CSIs. They could be culturally loaded, but at the same time, they function as literary elements that play a role in the plot and in portraying characters, and they could be clues to the character personality. On the semantic level, the story in anime is created based mainly on manga, which is a type of literature. Names in manga have comic roles and effect and could be “dense signifiers” (Fernandes, 2006, p. 3) in terms of the clues they provide as to how the plot of the story might develop. Names in anime carry the same features and role as in manga. For
example, the famous anime series *Captain Tsubas* was named after its heroin Oozora Tsubasa, the successful scorer. In its three parts, the anime tracks his journey to glory and success. His name literally means wings of heaven/sky (Oozora: sky, heaven; and Tsubasa: wing) ("Oozora", 2015) and ("Tsubasa", 2015). The meaning of his name might give the viewer an indication of his character (he is known by his spectacular football skills and shots) and what to expect from the storyline.

In the case of the film examined in this thesis, the name of the heroine carries important semantic significance. *Chihiro* involves the meaning of “chi-”: wisdom, a thousand; and “-hiro”: fathom, inquire. The semantic aspect of the name gives us signs to the journey during which Chihiro learns and matures. From a Shinto perspective, the name includes signs to spiritual evolution, deep reflection, and seeking wisdom.

On the semiotic level, names could be problematic as their semiotic aspects could be culture-bounded; they may indicate class, gender, mythology, religion, etc. Their cultural associations in the SL and SC could have zero corresponding value in the TL and TC. In this example, Haku, a young boy, is talking about the old man who works in the furnace, which supplies the bathhouse with hot water. The old man’s name is Kamaji; a name with a semantic significance as explained in table 6. The name provides a clue to the man’s job, age, gender, and status (old people in Japan acquire seniority over younger people). The signification indicated by the name is easily accessible to the Japanese audience.

In Translation 1, the proper name was preserved, but additional information about the character’s job and gender was added. Preserving the proper name was a good strategy for it maintained the sound patterning and the exotic feature, and addition was employed effectively. But, it could be more effective to add *old* before boiler to indicate age and, accordingly, seniority.

In Translation 2, the translator copied Translation 1 preserving thus the solutions employed there. However, and although it defines the character’s job, it does not reflect his seniority. On the contrary, it has negative connotations of low-degree status and job. But perhaps the Arab translator(s) had no clue about the issue of seniority and age in the Japanese text as their ST was the English adaptation. Overall, the Arabic translation preserved the Japanese CSI.
### Table 7: Yubaba

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation 1</th>
<th>Strategy</th>
<th>Translation 2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haku: Yubaba</td>
<td>Yu: hot bath; hot spring (used also for public bath house) Baba: hag; old woman. (“Yu”, 2015) and (“Baba”, 2015)</td>
<td>Yubaba</td>
<td>Preservation</td>
<td>(يوبابا)</td>
<td>Preservation</td>
<td>Preservation</td>
</tr>
</tbody>
</table>

**Figure 11: Yubaba**

Similar to the previous one, this example includes the proper name of a main character in the film, the witch, who owns and manages the bathhouse, and who carries semantic significance in the SL and SC. The concept of a public bathhouse, particularly of a traditional Japanese style, is not familiar either to the English audience, or to the Arab. For the Japanese audience, on the other hand, the semantic information is readily accessible, which is does not apply to the receivers of both English and Arabic translations. When the proper name is mentioned in the ST by Haku to tell Chihiro about Yubab, he instantly gives information about her being the witch who rules that
world. This explanation was preserved in Translation1 and subsequently in Translation2. As such, there was no need for additional explanation. Again, preserving the proper name was a good strategy for it preserved the sound patterning and the exotic feature, and the Arabic translation preserved the Japanese CSI.

### Table 8: Yu

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation1</th>
<th>Strategy</th>
<th>Translation2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
</table>

**Figure 12: Yu**

In ancient Japan, many houses were not equipped with baths. This was solved by public bathes. In the Shinto culture, the bath is a symbol of spiritual as well as physical purification indispensable for every human or spirit. Actually, the concept of purification is essential in Shinto for every entity, animate and inanimate, and even places. In Shinto “all phenomena often become polluted and are in need of cleansing
and purification in order to manifest their vitality” (Boyd & Nishimura, 2004). This notion is expressed by Yubaba when she says that the bath house is a place where 8 million kami come for bathing and “replenish” themselves.

Though Yu means hot water, bath, and hot springs, it is used to refer to public bath as hot springs have been used for bathing, and traditionally some public baths were built at hot springs. Nowadays, there are many public baths in the traditional style located at hot springs (“Public Bath”, 2015).

In Translation1, Yu was translated literally into bathhouse, and the same happened in the Arabic translation from English, although دار للاستحمام might not necessarily mean “a public bath”. The strategy used is preservation and it is a good choice since almost all the events of the story take place in this location. Although the concept “bathhouse” might not be so common in the culture of the audience of Translations1 and 2, and certainly not in the style shown in the film, the viewer can see as the film unfolds what a bathhouse is whether from the scenes or from the dialogue. Besides, the heroine herself is new to this world. She gets some explanation throughout the film, and this helps the viewer to comprehend the different elements of the film. The strategy employed in Translation1 was preservation, which stands closest to foreignization, and the same applies by extension to Translation2, which preserved Translation1.
### Table 9: Haragake

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation 1</th>
<th>Strategy</th>
<th>Translation 2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
</table>

**Figure 13: Haragake**
When Chihiro acquires a job at the bathhouse, she is given a uniform to wear. Her colleague Lin gives her a *haragke*, which is a Japanese-style apron worn by workmen (male or female). It is an old word that is not used any more (Y. Al Sharou, personal communication, September 5, 2015). A *haragake* is a CSI of the Japanese culture. On Amazon.com for example you can find *haragkes* for sale, and which are referred to as *haragake*, not *apron*.

In the English dubbing, the term was generalized into *apron*, which in turn was translated literally into Arabic as مئزر resulting in a cultural loss. Nevertheless, the CSI is of minor importance in the source text, and transforming it into a more global item in Translation1 could avoid obscurity for the viewers who might be unfamiliar with the Japanese CSI. Likewise, Translation2 globalized the Japanese CSI.

Table 10: Hakama

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation 1</th>
<th>Strategy</th>
<th>Translation 2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
</table>

Figure 14: Hakama
Unlike the previous CSI, haragake, the hakama, which is also part of the traditional-style uniform given to Chihiro, is more familiar to other cultures so much so it has been included in English monolingual dictionaries, such as the Oxford Dictionaries website, which defines it as “Loose trousers with many pleats in the front, forming part of Japanese formal dress” (“Hakama”, 2015). The hakama is also part of martial Japanese sports uniform, such as that worn in Kendo, Kyudo, Judo, and Aikido. (“What Is A Hakama And Who Wears It?”, 2011). The popularity of these sports outside Japan could be the reason why more foreign people are familiar with the CSI hakama, and why it has become a borrowed word in other languages along with Sushi and Kimono.

Hakama was translated into the English dubbing as pants, which in turn was translated literally into Arabic as سروالك resulting in loss of culture specification in both. However, like the previous one, this CSI is of minor significance in the story, whose main audience is made up of children. Thus, transferring the CSI into a more global item in Translation1 was probably a way of avoiding obscurity. The globalization strategy used in Translation1 comes between the foreignization and domestication continuum, while preservation in Translation2 did not result in foreignization as pants is not a CSI, and as such it globalized the Japanese CSI.

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation1</th>
<th>Strategy</th>
<th>Translation 2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
</table>
**Figure 15: Gohan**

*Gohan* is Japanese-style plain cooked rice (the raw rice and the other types of cooked rice have different names each). Rice is a typical dish in the Japanese cuisine. A bowl of rice is served with most meals, even breakfast ("Rice", 2015). The word is also used to refer to a meal of any type ("Gohan", 2015). In Translation 1, the CSI was omitted, perhaps because in the English culture rice does not acquire the same status as in the Japanese culture, or perhaps because the way rice is served in the film (traditional triangular-shaped rice wrapped in seaweed). So, to avoid obscurity for the target audience, omission seemed to be the most appropriate strategy. It could also be the case that the translator(s) deemed this CSI to be minor significance in the story. Translation 2 also omitted this CSI.

<table>
<thead>
<tr>
<th>Table 12: Bandai</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ST Romanized</strong></td>
</tr>
<tr>
<td><strong>Bandai</strong></td>
</tr>
</tbody>
</table>

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The glossary provided in “Bandai” (2015) defines *bandai* as “The platform between the entrance doors to the … [male side of the bath house] and … [The female side of the bath house] where the [bath] attendant sits.” This is a traditional-style podium at the entrance of public baths, and which can only accommodate one attendant only. It is usually used at the entrance of small local public baths (ibid, 2015.). Like a reception counter, the visitors of the bath pay the bath fees at the *bandai*, where they could also buy bathing items such as soap and towels. In the ST, the heroin’s female colleague sends her to the *bandai* to bring some bath equipment, but Chihiro asks for the meaning of *bandai*. The scene shifts then to the *bandai* so the viewers “see” the answer. Because it is a traditional cultural item, the term may well be unfamiliar for the ST audience themselves.

In Translation1, *bandai* was rendered as *foreman*. Preserving the CSI here would have resulted in total obscurity for the target audience and may not allow additional explanation. Although transformation helped in overcoming potential obscurity, it was far from perfect. Given the meaning of *bandai*, *receptionist* could be more appropriate and closer to what *bandai* means than *foreman*.

There is another issue that Translation1 should have considered. While the author of the original text decided to use unfamiliar CSI for the hero and probably a section of the ST audience, the English dubbing used *foreman*, which is a very common and familiar word even to children. It would sound odd for the 10-year-old Chihiro to
ask, “What is foreman?” Translation2 just copied Translation1 with all its imperfections. The choice of رئيس العمال is a direct literal rendering of Translation 1.

While the transformation strategy used in Translation1 is the closest strategy (along with creation) to extreme domestication, leading to the deletion of the CSI, preservation in Translation2 did not result in any foreignization as foreman is not a CSI in English, the ST for Translation2. Still, the Arabic translation involved transformation of the source Japanese CSI.

Table 13: Meshi

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation1 Strategy</th>
<th>Translation2 Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meshi ga!</td>
<td>Rice (usually cocked rice), meal</td>
<td>Our food?</td>
<td>Globalization</td>
<td>طعامنا؟ Preservation (literal translation)</td>
</tr>
</tbody>
</table>

Figure 17: Meshi
*Meshi* means cocked rice (plain or not) and could also mean “meal” in general. The distinction between *meshi* and *gohan* is that the latter expresses more respect and formality since “go-” is an honorific prefix (“Go”, 2015), while the former is categorized by the *European Dictionary* as a slang (“Meshi”, 2015). This distinction in formality is demonstrated by the use of the two words in the film: *Gohan* is used by Haku, the assistant manager, a high ranking character in the bathhouse who uses a formal and polite language, while *meshi* is used by a female worker who cleanses the bath; a character of low rank and uses informal language.

Although *meshi* appears to us as a bowl of rice, unlike the case of *gohan*; the word was rendered in Translation1 into *food*; a general term. Translation 2 is a straightforward literal version of Translation 1. The globalization strategy employed in Translation1 lies between foreignization and domestication, while Translation2 adopts preservation since the term *food* in Translation1 is not a CSI. So, the Arabic translation globalized the Japanese CSI.

### Table 14: Sake

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation1</th>
<th>Strategy</th>
<th>Translation2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Saki</strong></td>
<td>Alcohol</td>
<td>Sake</td>
<td>Preservation</td>
<td>الساكي</td>
<td>Preservation</td>
<td>Preservation</td>
</tr>
</tbody>
</table>
Sake is “a Japanese alcoholic drink made from fermented rice and traditionally drunk warm in small porcelain cups” (“Sake”, 2015). Sake is now known in other cultures and the word has been borrowed into other languages. It is found in English monolingual Dictionaries, and is included in Almaany online Arabic dictionary (“ساكي“, 2015). This could be why it was preserved in both Translations 1 and 2. Even for viewers who are unfamiliar with the term, it could be inferred from the context and dialogue that sake is a type of drink consumed to celebrate happy occasions. Yubaba says in Translation 1 celebrating the fortune she has made, “Sake is on the house tonight”; a literal translation of the ST. In Translation2 this was translated into Arabic as أدعوكم كلكم لشرب الساكي الليلة. In both cases, the translators adopted the preservation strategy with a foreignization effect on the basis that the CSI is known to both target audiences.
<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation1</th>
<th>Strategy</th>
<th>Translation2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dango</td>
<td>A name of dessert</td>
<td>Gift</td>
<td>Transformation</td>
<td>هدية</td>
<td>Preservation (literal translation)</td>
<td>Transformation</td>
</tr>
<tr>
<td>Dango</td>
<td>Medicine</td>
<td>Transformation</td>
<td>دواء</td>
<td>Transformation</td>
<td>Transformation</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 19: Dango**

*Dango* is a common traditional Japanese sweet dessert that comes as small ball-shaped dumplings made of different types of flour. It is of different flavors and some types are served on specific occasions. Dango is usually threaded on a skewer and served with green tea (“Dango Recipe”, 2015). But, the dumplings themselves are not always sweet, but are often served with toppings or sauces that are sweet.

In the film, Chihiro receives one ball of *dango* as a gift from the River God for her help. The term first appears when the heroine dreams that she is telling her parents, who have been turned into pigs, about the gift she received. Here, *dango* was rendered in Translation1 as *gift*. The translation involved the omission of the CSI and
transforming it into a general reference term that resulted in a loss of its cultural specification. This was perhaps done to make the ST clear for the target audience. But in the film, dango is an important item; it saves Haku’s life and is the first reward for Chihiro’s hard work. The translator could have used “dango sweet” which would serve as a clue for the meaning of dango in English, and the source CSI would have been preserved. Fortunately, the transformation of the CSI did not affect the storyline since in the end dango is a gift to the heroine from the River God. In Translation2, this CSI is rendered literally as هدية.

The second appearance of dango in the ST comes when Chihiro asks her friend Haku to eat the dango, which could help in breaking the spell that is cast on him by the witch Yubaba, the owner of the bathhouse. Chihiro thinks that as the dango is a gift from the River God, it may have a healing effect against black magic. The dango does break the spell. In this case, dango was rendered as medicine in Translation1. But, Chihiro is a little girl and does not really know whether it has any medical effect. But as discussed above, she thinks that it may have some medical effect as it is a gift from the River God. Thus, it would be perhaps more appropriate to translate it as gift, its previous translation, and add something like “it might help you”. This will also maintain consistency in the translation.

In the Arabic subtitles, unfortunately, the translator just literally copied the English dubbing, which resulted in an inconsistent translation. Transformation in Translation1 resulted in loss of the CSI, while preservation in Translation2 did not result in any foreignization. The Arabic translation involved transformation of the Japanese CSI.
Table 16: Hanko

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation1</th>
<th>Strategy</th>
<th>Translation2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hanko</td>
<td>Seal (used for signature) (“Hanko”, 2015)</td>
<td>My solid gold seal</td>
<td>Addition</td>
<td>ختمي من الذهب الخالص</td>
<td>Preservation</td>
<td>Addition</td>
</tr>
</tbody>
</table>

Figure 20: Hanko

*Hanko or Han* is a stamp used by individuals and organizations in Japan on occasions when people of other cultures would use signatures. It is a sign of identity authorization. The use of *hanko* in Japan dates back to ancient times. *Hankos* are custom-made stamps and vary in their material, shape, and size. The name of the person is embossed on the bottom, which is dipped in ink and then imprinted on documents (Nakamura, 2007; “Japanese Hanko Stamp”, n.d.).

In a major event in the film, Haku, as an apprentice of Yubaba, the witch, steals the *hanko* of Zeniba, Yubaba’s twin sister. The *hanko* has a spell which causes Haku to be badly injured. This event introduces Zeniba, who helps Chihiro indirectly to leave the divine world and save her parents. Subsequent events of the film are related to this part. But, viewers from other cultures, who may have no idea about this item, may not
know exactly the context of its use and importance as an ID-authenticity mark. Translation1 employed deletion of the CSI, but compensated through “solid gold seal”. This addition may convey the importance of this item, although the importance is due to the material from which it is made rather than its use and significance. This rendering may result in different effects and definitely different understanding. This addition in Translation1 did not fulfil its foreignizing role, and the culture specification and significance were not transferred. Translation 2 preserved Translation 1 and caused the same divergence in the significance of the CSI. The Arabic translation involved addition in handing the Japanese CSI.

Table 17: Obachan

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literal meaning</th>
<th>Translation1 Strategy</th>
<th>Translation 2 Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Obachan</td>
<td>Grandmother; aunt; old female.</td>
<td>Granny</td>
<td>Localization</td>
<td>جدتي</td>
</tr>
</tbody>
</table>

Figure 21: Obaachan
As discussed earlier, honorific language is a major element of the Japanese culture. We have seen in examples 4, 5, and 6 that honorific suffixes are attached to proper nouns to express respect and honor. In this example, however, the honorific –chan has a different function; it expresses endearment. –chan is usually attached to a person’s name (often a female) to express endearment, cuteness, or familiarity (“Honorific Suffixes”, 2011; “Polite Japanese Language”, 2011). It is usually used for children, teenagers, grandparents, familiar adult females, among close friends, lovers, and peers who have known each other for a long time. It could also be used to refer to cute animals or used by children to refer to themselves using the third person singular (“Honorific Suffixes”, 2011).

At the end of the film, after spending a long time with Yubaba and Zeniba that they have become familiar persons to her, Chihiro addresses them as Obachan, where oba means grandmother, aunt or old female. This honorific-endearment function was successfully maintained in Translation1 through granny. Granny is informal, but it still expresses respect with endearment.

While the localization strategy employed in Translation1 resulted in the deletion of the CSI, it nonetheless managed to maintain the same function of the source CSI. This function was also preserved in Translation 2 since it was a literal translation of Translation1. جدتي جانتي conveys respect and endearment, which went a long way in preserving the Japanese CSI in Arabic.
The expression *Engacho! Kitta!* functions as a charm used to prevent bad luck, to clear out grossness, or to break spell (“What is Engacho?”, 2013), and to “break the relation [to the pollution] for thousands of years” (Boyd & Nishimura, 2004). In the film, Chihiro makes a circle with her hands by making her thumbs and index fingers touch, then Kamaji, the boiler man, breaks this circle with a chop movement with his hands and utters “Kitta”. This charm is usually used by children to signify cutting bonds.

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**Figure 22: Engacho! Kitta!**

<table>
<thead>
<tr>
<th>ST Romanized</th>
<th>Literally meaning</th>
<th>Translation1</th>
<th>Strategy</th>
<th>Transliteration2</th>
<th>Strategy</th>
<th>Japanese vis-à-vis Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Engacho! Kitta!</strong></td>
<td>“Break the relation [to the pollution] for thousands of years.” (Boyd &amp; Nishimura, 2004).</td>
<td>You killed it! Those things are bad luck. Hurry! Before it rubs off on you. Put your thumbs and forefingers together and, ‘evil, be gone!’</td>
<td>Transformation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---
with dirtiness or pollution ("Engacho", 2015). Here again we encounter the concept of purification in the Shinto culture (see example 8).

This CSI was transformed in Translation1 into a longer explanatory line by Kamaji, “You killed it! Those things are bad luck. Hurry! Before it rubs off on you. Put your thumbs and forefingers together and, ‘evil be gone!’” This significant modification was probably used to avoid causing obscurity of the original expression for the audience of Translation1. Aided by the image on the screen, the audience could infer that the action is related to a charm, belief, or myth. Thus, it could be said that a part of the CSI was preserved by the visual element of the audiovisual text. This transformation largely domesticated the ST resulting in an omission of the CSI. Translation2 literally maintained the English dubbing into Arabic and thus the Arabic transformed the Japanese CSI.

A quantitative examination of the strategies used in both translations of the examples discussed above indicates that the most used strategy in relay translation from English into Arabic is preservation. It is used 15 out of 18 times. Respectively, the frequency of use of strategies was globalization, addition, and omission. By so doing, the Arab translator(s) copied the strategies used by those who produced the English translation, except where preservation would lead to a contradiction with the Arab target culture.

<table>
<thead>
<tr>
<th>#</th>
<th>Most Used Strategy</th>
<th>Number of use</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Preservation</td>
<td>16</td>
<td>88.88%</td>
</tr>
<tr>
<td>2</td>
<td>Globalization</td>
<td>2</td>
<td>11.11%</td>
</tr>
<tr>
<td>3</td>
<td>Addition</td>
<td>1</td>
<td>5.55%</td>
</tr>
<tr>
<td>4</td>
<td>Omission</td>
<td>1</td>
<td>5.55%</td>
</tr>
</tbody>
</table>

This chapter has provided a historical overview of anime’s development and its role in intercultural communication, highlighted fansubbing in the Arab World, introduced the case study of this thesis, Spirited Away, its writer and director, and
explained the methodology adopted in the analysis and discussion based on Davies’s translation strategies of CSIs. The chapter has examined the translation of 18 examples of CSIs taken from the case study. It has discussed the translation strategies used in the relay translation of the film from Japanese into Arabic through English and discussed the instances of culture divergence and suggested alternatives where appropriate.
4. Conclusion

This thesis has examined examples of CSIs in the Japanese anime film *Spirited Away* and discussed the implications of the Japanese-English-Arabic relay translation on the translation of these items in terms of culture divergence and preservation. The examination and the analysis of the 18 examples of CSIs, the following points conclude the thesis.

1. In relay translation, culture divergence is almost inevitable when translating CSIs because the source text passes through the screen(s) of the medium language(s) and culture(s), and again through the screen (s) of the culture of the end target audience. So, the more languages are involved in relay translation, the more culture divergence there is.

2. Given that CSIs cannot be 100% transferred with all their associations in direct translation from one language into another, the loss is likely to be greater in relay translation. Hence, unless it is necessary, direct translation is preferred over relay translation.

3. In relay translation and unless there are cultural reasons for doing otherwise, the divergence that occurs in the medium translation(s) is usually maintained in the final TT of the relay translation.

4. The end product of relay translation is a translation of the medium translation(s), not of the original ST. In other words, it is the translation of what has passed through the “filter” of the culture of the medium translation(s).

5. When the culture of the final relay TT intersects with the culture of the ST in some cultural aspect, but the medium translation does not, then there could be instances where the medium translation involves a culture divergence, but the final relay TT involves a culture convergence with respect to the source culture.

6. In relay translation, practitioners should have sufficient background of the culture of source text to avoid significant deviation and loss when translating CSIs. Not knowing the source language is not an adequate excuse for relay translators for not seeking knowledge about the source culture.
7. Despite the culture divergence that occurs in rely translation of CSIs, the audio and visual elements in the audiovisual text could help target audiences process these CSIs and interpret the message conveyed.

8. In AVT, relay translation could be a useful tool of intercultural communication provided translators opt more for foreignization as a strategy that highlights cultural differences.

9. Employing preservation, a powerful foreignizing strategy, in translating a CSI does not necessarily mean preserving it; on the contrary it may lead to culture divergence.

10. Sometimes culture divergence in translating CSIs may well be intentional, particularly when preserving the CSI is in contradiction with the target culture.

Research on AVT, in general, and relay translation, in particular, is still limited. As such and given the growing popularity Japanese anime and Korean soap operas in the Arab World, for example, relay translation needs more attention in mainstream Translation Studies.
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Vita

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